

# THE EAST ARCHITECTS NEWSPAPER

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### COMPETITION WINNERS ANNOUNCED FOR VILLAGE AIDS MEMORIAL



COURTESY STUDIO A+I

In a closely watched competition to envision an AIDS Memorial at Triangle Park in Manhattan's Greenwich Village, Brooklyn's studio a+i took first place for their design, Infinite Forest, beating out more than 475 entries. The memorial is intended to

replace a depressing garden and garage directly across the street from the former St. Vincent's Hospital, where thousands of AIDS patients were cared for throughout the height of the epidemic in the 1980s. But while the competition captured the

imagination of architects across the city, many Village residents feel the competition ignored their concerns.

The winners were announced just one week after City Planning approved plans for a community park on the **continued on page 5**

### MULTIMEDIA SHOWS AT QUEENS PLAZA?



COURTESY MPA

## High Visibility

Long known for the high density of its traffic, Queens Plaza in Long Island City is not associated with safe public spaces. Bifurcating elevated subway lines, intersecting multilane streets, and Queensboro Bridge car commuters create a pedestrian experience that is quite disorienting, unfriendly, and outright dangerous. But over the last two years, Queens Plaza has been undergoing a major transformation. Set to open this spring, the Bicycle and **continued on page 3**

## SHOP RIGHT

A PROTOTYPE OUT OF HONG KONG. SEE PAGE 1. STUDIO VISIT WITH RETAIL PROS. SEE PAGE 9. REGULATING RETAIL. SEE PAGE 12

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### BMD MAXIMIZES OPPORTUNITY IN A HONG-KONG WINE BAR



HARRY CHOI

## SPACE SMARTS

Some New Yorkers take perverse pride in the diminutive size of their apartments, having puzzled out a modus vivendi for space-challenged studios and efficiency

kitchens. But they haven't been to Hong Kong. In the most densely populated city in the world, every square inch is stretched to unimaginable lengths

through logic games of stacking, packing, and wedging. Such is the case for Amo Eno, a wine bar and shop that opened in December in the retail podium of Hong Kong's International Financial Centre (IFC). **continued on page 8**

### DRIVING RANGE ON CROTON FILTRATION PLANT SETS NEW STANDARDS



COURTESY GRIMSHAW

After years of controversy, debate, and cost overruns, the Croton Water Filtration Plant in the Bronx is expected to be completed next year. The city's first filtration plant was originally estimated to cost \$1.3 billion but

is now approaching \$3 billion. The plant will be able to process 250 million gallons of water a day and is capped by a 9-acre driving range that complements the Moshulu Golf Course adjacent to **continued on page 7**

### VERY GEHRY. SEE PAGE 4



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DEMONIZING SMART GROWTH

Here's a trip: Go to Google and search the words "smart growth" and "transit-oriented design." There, on website after site, numerous thoughtful expressions describe the goals and values of planning for density that are now current in today's urban planning and design circles. And it's all positive stuff about how each effort creates "vibrant livable cities," "enhances neighborhoods and involves local residents," "protects farmland," "provides affordable housing" and "creates spaces with a rich variety of options for living and working." Promises of the American Dream, right?

Now step through the funhouse mirror, search for "Agenda 21" and smart growth or transit-oriented design, and fasten your seat belt. It's rough out there. At a community meeting, an elderly lady in Maine is told that urban planners want to take her home away; the American Thinker website warns against smart-code zoning and states flatly: "Smart growth plans usurp property rights and constitutional rights." The Heritage Foundation rails against "land use regulations that would force Americans into denser living arrangements, curtail freedom of choice in housing, discriminate against lower-income Americans"; use of bicycles, subways, and trolleys is deemed especially subversive. Ominously, the American Policy Center writes that "citizens in community after community are learning what their city planners are actually up to." Even the blandest do-gooder rote statement, "through consultation and consensus-building," is treated as if those were trigger words for the Manchurian candidate to seize control.

The root cause is Agenda 21, the terrifically sci-fi-sounding moniker of a generic and non-binding resolution that the United Nations passed in 1992 to endorse sustainable practices world-wide; 178 governments signed on, including the United States under George Bush. As *The New York Times* reported in a front-page story on February 4, Agenda 21 has always been fodder for paranoid extremists. But now with a helping hand from the Tea Party, frenzied, sometimes even violent opposition to anything related to Agenda 21 is on the rise.

Smart growth and TOD (uh-oh, a too resonant acronym: *tod* is German for death) have somehow landed in the soup of anti-government pot-stirrers obsessed with Agenda 21. And so urban planning finds itself on the hit list of un-American activities. As do public private partnerships, public transit funding, and sustainable development. (On February 3, the House Ways & Means Committee passed a bill to remove mass transit from the Federal Highway Trust Fund for the first time in 30 years.)

Taking on crackpot paranoids is a no-win endeavor. And yet any architect who has presented at a contentious community board meeting has probably witnessed even calm citizens demonstrating a visceral fear of density, as if Thoreau were whispering in their ear that even one ex-urban transportation hub and mixed-used high rise would spell the end of all ponds everywhere. A scary thought, for sure. And scarier still for anyone working in the urban realm—whether architects, planners, government policy makers or developers—when it seems that careful thinking about the future is now treated as tantamount to loss of citizen sovereignty.

Somehow, the language needs to be inverted so that the public understands that planning is not about taking away rights and spaces from individuals but rather about empowering them to set a pace and order of change that works. The anti-intellectual streak now coursing through much political discourse is dangerous not only for the future of intelligent planning but for the future, period. In any case, whether accommodated intelligently or fueled indiscriminately, growth isn't going to stop.

It may seem ridiculous to take seriously website weirdos seeing *Terminator* plots between the lines of every land use reform. But we ignore them at our peril. Back at the Google search, there are only four pages before positive "smart growth" websites give way to paranoid cranks; and only one and a half pages before sites about TOD start twisting darkly. As the *Times* noted, on January 13, the Republican National Congress added a resolution to their platform stating that the "Agenda 21 plan of radical so-called 'sustainable development' views the American way of life of private property ownership, single family homes, private car ownership and individual travel choices, and privately owned farms; all as destructive to the environment." It's the "so-called" that we need to address right now by better clarifying that planning is really about enriching not destroying prospects in America. **JULIE V. IOVINE**

Installation sites at Queens Plaza.



**HIGH VISIBILITY** continued from front page

Pedestrian Improvement Project and new open spaces will drastically change the former sea of asphalt into a verdant pedestrian refuge. Queens Plaza will become a coherent public space, supporting safe access for bike riders and pedestrians through a 1.3-mile-long urban site.

In an already high-trafficked area, the arrival of greenways and a new JetBlue headquarters building planned for west of the site means that providing for pedestrian safety is a must. Marpillero Pollak Architects (MPA), the architects responsible for the improvements, is looking to the infrastructure of the elevated subway lines for the next intervention.

MPA proposes to harness the powerful presence of the elevated structure by attaching three kinds of illumination schemes onto it, providing way finding and visibility for the area. MPA developed several low-key but efficient ideas, involving light lines, media screens, and "rooms" to take advantage of the existing, immovable structures that support the No. 7 and N trains.

The rooms, which mimic the spacing offered by the structure, are a reaction to the "volumes defined by trusses and gaps," says Sandro Marpillero, co-founder of MPA. Elevated about 15 feet from the ground, these bottomless, illuminated prisms will give visual identity to Queens Plaza. Similarly, the light lines will also provide illumination under the elevated subway. Potentially powered via solar energy, these LED light fixtures will be attached to beams at the lower level and will become "a well-lit canopy for pedestrians and drivers." MPA co-founder Linda Pollak added that "the light lines are a way-finding device for the highly chaotic crossing of Jackson Avenue."

The third intervention is programmable media screens made of street-level mesh imbedded with LED lighting that display information about Long Island City. This proposal for highly visual elements is currently being reviewed by the Departments of Health and Mental Hygiene, City Planning, Transportation, and the Long Island City Cultural Alliance. MPA has been shopping for funding since the summer and is optimistic about finding support by 2013. "Soon the elevated will bring light and clarity to this viaduct space overshadowed by darkness and disorientation," Pollak added.

**TYLER SILVESTRO**

A NONPROFIT WANTS TO DESIGN THE RED TAPE OUT OF PUBLIC SERVICES

STREAMLINED

Going to the DMV is nobody's idea of a day at the park, but the emerging field of service design aims to change that. The Brooklyn-based nonprofit Public Policy Lab (PPL) incorporated last year with the goal to improve interactions between public services and those served by them through research, advocacy, and technical assistance.

Explained PPL executive director Chelsea Mauldin, "At the DMV, it's important to look at how we interact with the created artifacts of that service—the physical space, the forms, the actual driver's license. There's a sequence of service steps you encounter." By studying these interactions, service designers can decipher the strategic goals of public policy and improve efficiencies between the public agencies and their audience, while also saving money.

PPL's first major initiative is a collaboration with the NYC Department of Housing Preservation and Development (HPD) and Parsons' new interdisciplinary service design program, the

DESIS Lab. Following a scoping meeting in late January, the team will spend a year studying how the agency interacts with its clients—developers, property owners, and residents—to recommend pragmatic and implementable design ideas. "This is an out-of-the-box collaboration," said Kaye Matheny, the HPD assistant commissioner for strategic planning. "We'll be evaluating how people engage with HPD—what are our touch points across the city, how do they engage with us, and how do we improve that?" A second phase of the partnership will study the impact of HPD's providing over \$8.7 billion to neighborhoods since 1987. "We want

to understand how our investment has shaped and defined neighborhoods," said Matheny. Achievable recommendations could begin implementation next year.

While service design has long been employed in the private sector, Mauldin believes this approach has broad applications in the public sector. She said service design is picking up where public space design began several decades ago. "At this point, everyone's just learning. It wasn't always the case that public spaces needed thought or design," Matheny said, but now she added, "it's becoming clear that there is a need." **BRANDON KLAYKO**



THE ARCHITECT'S NEWSPAPER FEBRUARY 15, 2012

## OPEN &gt; RESTAURANT



> **CAFFÈ STORICO**  
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Designer: SLDesign

In the newly renovated New-York Historical Society, Caffè Storico acts both as Venetian cicchetteria and exhibition space. Run by restaurateur Stephen Starr, the cafe, much like the museum's collection, is an eclectic combination of period touches; Chris Sheffield of Philadelphia-based SLDesign explains that the firm attempted to create a space that draws on many references from the history of New York. Artisan-crafted display cases line the walls, featuring Chinese and 19<sup>th</sup>-century European porcelain, and Staffordshire china from the museum's collection. Art Nouveau, Victorian, and contemporary Italian influences lend the space a sense of fantasy; a marble slab forms the monolithic cicchetti bar, offering diners a look at their meal's preparation, and facing the bar, behind a lemon-yellow 30-foot-long banquette, ornamental cabinetry frames a view of the Great Hall colonnade. With its collage of influences, the restaurant fits in perfectly with the Historical Society's far-ranging collection of the city's past. **MICHAEL LAWLOR**

COURTESY NYHS

## EAVESDROP &gt; ISADORA MULLION

## THREE-RING STUDIO SYSTEM

This semester at Yale, the stars were out in force vying for the best and brightest students to sign up for their studio classes. There was **Frank Gehry**—he himself in the flesh—speling for ten minutes, as tradition demands. Then things got really BIG, or rather **Bjarke Ingels**, who presented a complete lecture with CNN camera crew and a *New Yorker* scribe in tow. Gehry queried **Robert A.M. Stern** on the wisdom of opening the day up to the media but the savvy dean made no response. Nor did Gehry when the profiling *New Yorker* asked for a quote.

## GATHERING NO MOSS

**Murray Moss** and **Franklin Getchall** owners of Moss, the store that taught us what design at its best and most exquisite can be, are moving on to a new enterprise, Moss Bureau. In a very private chat at their Midtown home, Moss sitting on a **Jasper Morrison** Lo-Pad in front of a honey of a **Gio Ponti** display cabinet slightly obscured by a goop-colored **Gaetano Pesce** vase, described the new venture as a broad consultancy open to research, exhibitions, manufacturing and retail advice and, yes, the continuing sale of extraordinary *objets* from a "Warhol factory-like" office in the garment district, opening for your call by May.

## DINNER GONG

**Annabelle Selldorf**, **Eva Franch**, and **Jonathan Marvel** mingled with museum directors including **Richard Armstrong**, **Bill Moggridge**, and **Holly Hotchner** at an exclusive *Dwell* magazine soiree at that impossibly chic... Center for Architecture. On the menu: **Tod Williams** and **Billie Tsien** talking about the Barnes Foundation, scheduled to open to the public on May 19. **Liz Diller**, in particular, was excited to see the winning design for the first time. "We lost the competition to these guys, and you opened up these old wounds," she told a grinning Williams.

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**GEHRY ADDS HIS SIGNATURE THEATER TO 42<sup>ND</sup> STREET**

## BROADWAY BOUND

In his prime as an architect, Frank Gehry enjoys the kind of jobs that equally ripe architects only dream of—small-scale, tight-budgeted commissions like the ones from their earliest years.

There's nothing starchitecty about the 70,000-square-foot Signature Theatre on a far-west stretch of 42<sup>nd</sup> Street. It's all stained plywood, concrete, and jiggly stencils overlapping on Sheetrock walls.

On opening night, Gehry described his approach: "I didn't want it to be at all precious." He added that the trick was to balance intimacy within the smallish theaters with a busy social scene in a large shared lobby space.

In its relatively short life so far, the Signature Theatre, founded in 1991 by artistic director James Houghton,

has gone from scrappy to world famous to scrappy again. First a focused 79-seat venue in Midtown (the company is known for producing the complete works of a single playwright each season), the theater was selected in 2004 as one of the seed institutions to inhabit a mega performing arts complex at ground zero. Then it abandoned the political complexities of the World Trade Center in order to become the theatrical tenant in Related Companies MiMA condo. Two theaters were razed to make way for the No. 7 subway extension and the developer getting the site was obligated to make good on a theater bonus.

With a \$66 million budget, the program was straightforward: to provide three small theaters ranging in size from 2,500 to 4,900 square feet, each offering design-effacing flexibility, two studio spaces for workshop productions, and a generous social space plus street-level lobby and administration offices. "It's kind of a throwback to my early work," said Gehry, pointing in particular to the Alice Griffin Jewel Box Theatre, set as it is in an extreme curve that makes sense of the buckled plywood placketed over the balcony rail and paneling the walls as sound proofing. In the End Stage Theatre, the largest of the three, the same stained and varnished plywood is layered in a more jigsaw-like pattern that shades from a dark bark color near the stage to honey tones at the top of an easy rise,

as if the palette were mimicking sound waves. Gehry worked with H3 Hardy Collaboration Architecture, old hands at theater design and also an erstwhile partner for a theater at the BAM Cultural Center, as architect of record.

Especially within the Alice Griffin, there's a whispery hint of German architect Hans Scharoun, one of Gehry's favorite inspirations. "Scharoun made spaces people loved. He used concrete and paint and he showed that you don't have to be fancy to be engaging. It's a good model."

Neither the street-level lobby nor the central space on the second floor make major design statements, which is part of their appeal. There is a grand stair of sorts, with jiggles of blond plywood affixed with screws to steel frames, that rises through the space and bridges a two-level upper lobby. The 6,400-square-foot upper lobby, called the Central Plaza, is a social mixing bowl for all the theaters and studio spaces with a bookstore and cafe, sofas, and free wi-fi. As is all the rage in cultural event spaces that can afford it, there are interactive billboards, where you can record impressions and photographs of yourself and post them for all to check out, Zagat-live-like. "The idea was to have people mixing and meeting in a way that would drive energy that would drive more people to participate," Gehry said, adding with mischief-making glee, "It's the kind of connectivity that is still missing at Lincoln Center." **JVI**

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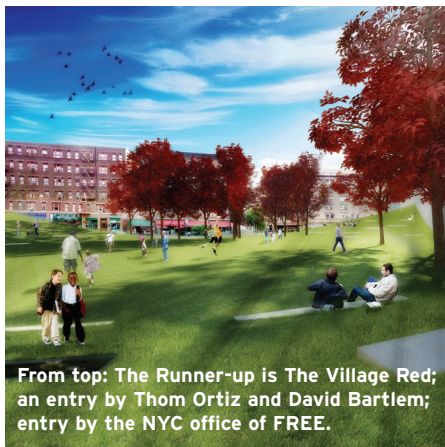
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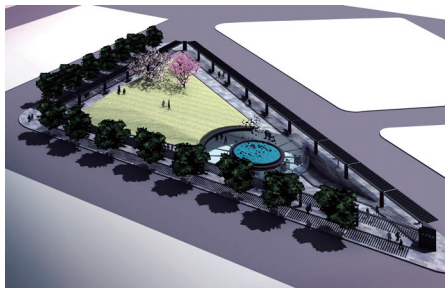
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From top: The Runner-up is The Village Red; an entry by Thom Ortiz and David Bartlem; entry by the NYC office of FREE.



#### TRIANGLE TROUBLE continued from front page

1,600-square-foot site to be built by Rudin Management and designed by M. Paul Friedberg and Partners. Triangle Park fulfills the developer's open-space requirements in connection with their \$800 million multiuse complex across Seventh Avenue on the site of the old hospital. But while the M. Paul Friedberg design included a memorial component, it was not a memorial. When approving the Rudin plan, Commissioner Amanda Burden of City Planning said she was "confident" the developer would find a way to integrate an AIDS memorial into the Triangle Park plan.

While the ULURP was getting underway, media-savvy Queer History Alliance (QHA) joined forces with Architizer.com and *Architectural Record* to sponsor a competition that would scrap the M. Paul Friedberg design in favor of a site-specific AIDS memorial. The group assembled a star-studded jury that included Whoopi Goldberg alongside architect Michael Arad, to name but two. The competition was announced at a community board meeting last fall but community members complain that they were not involved with the competition that ultimately attracted a huge response from firms near and far, including three runners-up from Singapore, Ohio, and Manhattan.

The five-person team from the Brooklyn-based studio a+i envisioned three walls that bind the park, with mirrors on the interior and slate on the exterior. The mirrors will reflect a grove of white birch trees. Park entrances are slotted into the three corners of the triangle. The space between the mirror and slate walls acts as both light wells and

entrances for a museum intended to go beneath the park. There are no markers with names or dates for the 100,000-plus New Yorkers who died of AIDS; instead, visitors are encouraged to write on the slate walls with chalk, "creating an ever-changing mural which is refreshed with every rain," according to the architect's submission text.

Studio a+i's design includes the site's full 16,000-square-foot footprint as well as a below-grade basement space that has not been officially declared part of the park. The M. Paul Friedberg plan used 15,000 square feet, leaving 1,000 square feet for the use of the North Shore-Long Island Jewish (LIJ) Medical Center—which the community hoped would become a much smaller memorial. Rudin Management has not yet agreed to cede the 1,000 square feet or the below-grade space. After the vote, Rudin chief executive William Rudin said that the original M. Paul Friedberg design incorporated "place holders" for a "commemorative element" and that the company would continue to work with the community. He would not comment on the below-grade space.

Christopher Tepper, a co-founder of QHA, said that the use of the below-grade space was included in the impact study, but that the M. Paul Friedberg plan approved by the commission only used the space for tree roots, and its use as a museum or learning center wasn't studied. In a statement after the competition winner was announced, Rudin noted that their design had already been approved by the Landmarks Preservation Commission, Community Board 2, the borough president's office, and the City Planning Commission. It goes before the city council in March.

With the ULURP process complete, residents were miffed by the walled-off design, particularly after months at the community board were spent debating the entrances, number of trees, water fountains, and a short stair needed on the south side of the park. Early on, a representative from QHA reached out to Marilyn Dorato of the Greenwich Village Block Association, but Dorato found their assurances shallow. "They were basically deceiving us; the community really wants a park," said Dorato.

Four out of the five architects from the studio a+i team came from Rafael Viñoly's office. Co-founder Mateo Paiva said their experience there taught them about the give-and-take process. "I'm not sure what it's going to become," he said of the winning design. "What we were trying to do is to communicate a strong idea—and we only had one page. But for every project on a certain scale you have to deal with the community, and that's what makes it interesting."

An oft-repeated concern at community board meetings was that a memorial should commemorate the 160 years of St. Vincent's care, including treating survivors from the Titanic, as well as patients from the flu pandemic of the 1920s, the Triangle Shirtwaist fire, and the AIDS crisis. But most Villagers are reticent about attacking the plan out of concern for offending their neighbors while under the scrutiny of the media. "I've never seen a press push like this. It's created a bit of antipathy," said Dorato. "There's a sense that they're a group that should be sensitive to bullying, and now they're doing it."

**TOM STOELKER**



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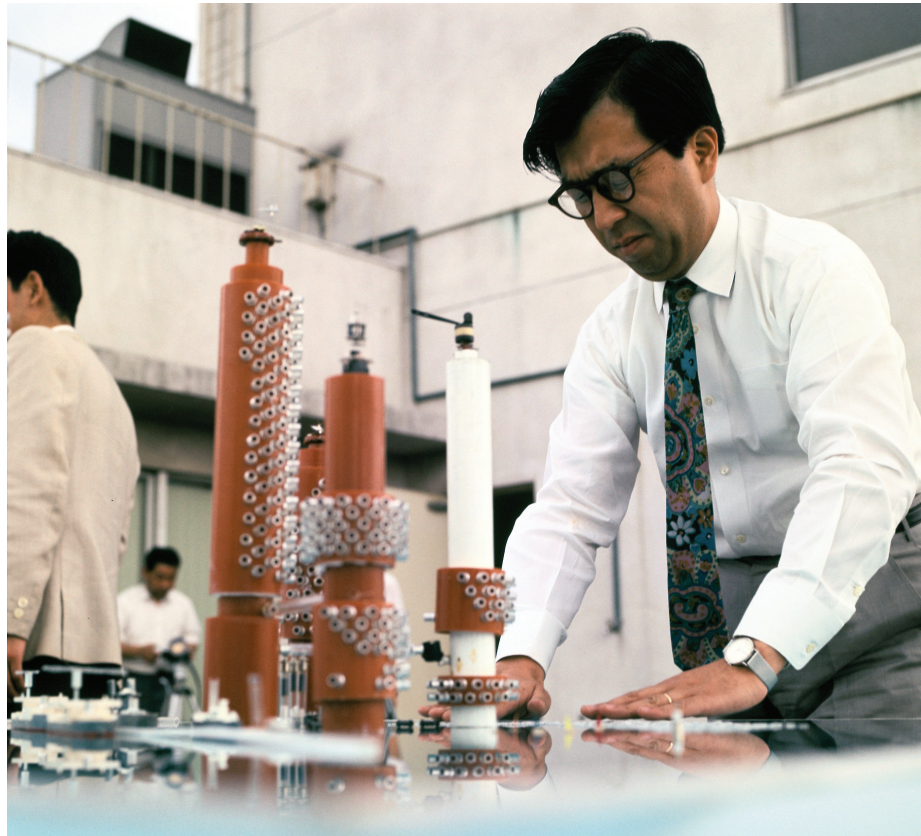


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## Kiyonori Kikutake, 1928–2011

Sporting a floral necktie, Kiyonori Kikutake—the most inventive, dogged, and systematically intelligent member of the Metabolism movement, which flourished along with Japan's fortunes from 1960 to the 1970s—stands on a Tokyo rooftop in front of a model of his latest floating city. It is 1968 and Kikutake is 40. With his eyes squeezed shut and his hands spread out like a spiritual medium, he seems to be straining, desperately trying to conjure the project into reality: a colony on the sea that would accommodate Japan's burgeoning postwar population, free from overcrowded cities, safe from earthquakes, impossible to flood.

In the photo, Kikutake also looks rather mad. That reputation preceded him, though it grew out of the ferocity of his passion rather than a genuine diagnosis. Toyo Ito, whose first job was in Kikutake's office, tells us in *Project Japan*—the recently published book by Rem Koolhaas and curator Hans Ulrich Obrist that I co-edited with curator Kayoko Ota—that he used to hear “endless strange rumors about Kiyonori Kikutake: that he ran around the campus of his alma mater, Waseda University, barefoot and wearing a *hanten* jacket, that he made a living by frantically drawing up plans for the repair of wooden buildings ruined in World War II, that he was ferociously quick at drawing plans, and that they were preposterously beautiful.”

Kikutake was born in 1928 in Kurume; he was the 17<sup>th</sup> generation of a wealthy landowning family that used to farm the fertile planes. Part of their duty as landlords was to protect their tenants from the frequent flooding of the Chikugo River. That attitude of paternalistic noblesse oblige never left Kikutake, even when he was drawing radical schemes for ocean living or giant colonies in the air. He told Koolhaas and Obrist that everything began with the 1947 Nochi Kaiho (Agrarian Reform) law enacted by the occupying American General Headquarters, which dispossessed him of his inherited land: “My architecture was my protest, as a former landlord, against

the dismantling of the entire landowning system.” The surface of Japan is already maddeningly difficult to build on because of its tectonic instability, because it is 75 percent mountainous, and because the flat parts are prone to flooding and tsunamis; after the reform law, it became politically tainted as well. Kikutake would spend his life designing other surfaces upon which to build instead—on the land, on the sea, and in the air. He called these surfaces “artificial ground.” More than capsules or organic metaphors of regeneration for buildings and cities, it is the idea of artificial ground that binds together the disparate work of the Metabolists. And no one pursued that idea more vigorously than Kikutake.

After constructing housing for war widows and their families out of wood and brick salvaged from fire-bombed buildings, Kikutake completed his legendary Sky House in 1958. It became a laboratory for testing theories of artificial ground and adaptation on his own family. (Kazuyo Sejima has said that the Sky House was the reason she became an architect.) Raised on stilts 20 feet high, Sky House hovers above Japan's surface, metaphorically free of its dangers and its new rules. Sky House grew with Kikutake's family: in 1962, the first of three capsules—actually, he called them “move-nets,” differentiating them from Archigram's capsules—was plugged into the exposed underbelly of the house to accommodate new children. (Kikutake later reflected that the move-nets were too small and stifled the children's activity; when British architect James Stirling came to visit, he couldn't fit down the narrow stairway into the capsule.)

Sky House became a hub for various architectural milieu: a barbecue on the patio underneath the house in 1958 may well have been the moment when Kenzo Tange—architect of the Hiroshima Peace Memorial Museum and Japan's de facto architect laureate—first enlisted Kikutake to be a Metabolist, together with fellow architect



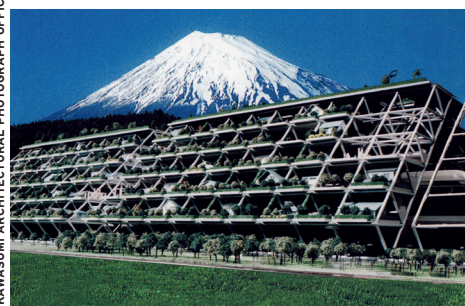
Left: Kikutake in 1968 with a model of Ocean City. Above left: Sky House (1958); Above top: The Miyakonojo Civic Center (1966); Above right: Stratiform Structure Module, 1972.

Kisho Kurokawa and critic Noboru Kawazoe, who were also at the party. In 1960, during the World Design Conference in Tokyo—where Metabolism made its international debut—Sky House hosted an impromptu all-night conversation between Louis Kahn and his Japanese counterparts. Kikutake told him about his three-step principle for architecture, inspired by nuclear physics: *ka* (essence), *kata* (substance), *katachi* (phenomenon). “Any educated person can grasp it,” he assured Koolhaas and Obrist in their interview.

Kikutake's high-tech projects looked utopian—just as their impulse looks democratic rather than feudal—but they were in fact dystopian preparations for worst-case scenarios. In *Metabolism 1960*, the group's manifesto, Kikutake wrote: “It is incorrect to say that the most sure means to live is to cling to the land.... The civilization of continents has accumulated bloody struggles in human relations established within the limited land.” Projects like Ocean City and Tower Shaped Community—tubular towers over 900 feet tall into which capsules plug “like leaves”—were, he thought, necessities for an overcrowded planet on the brink of disaster. In 1961, with *Disaster Prevention City*, Kikutake proposed a flood-prevention scheme for Tokyo's Koto Ward: a grid of 20-foot-high piers, safe from the waters of Tokyo Bay.

While plotting Metabolism and conducting unsolicited experiments with oceanic and aerial architecture, Kikutake built prolifically. In the 1960s, he completed the A-shaped Izumo Shrine Administrative Building; the Miyakonojo Civic Center (an auditorium that fanned out like a seashell, or an ear); and the Tokoen Hotel (a somehow delicate form of Brutalism, with a nod to tradition in its terraced form). At Expo '70, the apotheosis of Metabolism and the culmination of Japan's postwar economic and moral rehabilitation, Kikutake built the iconic Expo Tower, a skeletal framework with move-nets plugged in, from which the public could look out over the city of the future. Expos in 1970s Japan were true laboratories: at the Okinawa Ocean Expo in 1975, which celebrated the handing over of the islands from the United States to Japan, Kikutake was finally able to build on the sea. His Aquapolis, the Japanese “pavilion,” was a floating, oil-rig-like structure the size of a city block.

Meanwhile, Kikutake was also taking



on the land with his Stratiform Structure Module, a giant A-frame into which individual, American-style detached houses can be plugged. From 1972 to 1992, Kikutake collaged Stratiforms all over the Japanese archipelago: in the shadow of Mount Fuji, in the countryside, in dense cities, straddling highways, and finally, with the Ecopolis in the Amazon jungle. The Ministry of International Trade and Industry, willing to sponsor potential solutions to Japan's shortage of land and housing, paid for the construction of a 1:1 prototype, which Kikutake subjected to earthquake and fire tests. The real thing was never built.

When the oil crisis struck in 1973 and Japan's economy contracted for the first time since the war, Kikutake, like other Metabolists, looked to the Middle East for commissions. He proposed floating factories for the Tigris and Euphrates rivers in Iraq and for Libya's coast; for Jeddah and Abu Dhabi he designed, but never built, giant floating hotels. When Japan started booming again in the 1980s, Kikutake, now sponsored by a telecommunications company, was ready with another floating city, this time to accommodate one million people.

In 1996, when Rem Koolhaas designed the Hyperbuilding for Bangkok, he didn't realize that the project, originally initiated by Kikutake and his Hyperbuilding Research Committee, was in fact a direct continuation of the same Metabolist obsession with artificial ground that Kikutake had been pursuing since the late 1950s. For determination and longevity, Kikutake's had few equals.

Last fall at the Mori Museum in Tokyo, Kikutake took part in a symposium with his fellow surviving Metabolists Kenji Ekuan (the industrial designer responsible for the Kikkoman soy sauce bottle) and Fumihiko Maki (now building Tower 4 at the World Trade Center in New York). Kikutake, 83, had to leave early. He rose to his feet, shuffled to the front of the stage and wagged his finger playfully at the 1,000-strong audience. “You have come here today and listened to us talk about Metabolism,” he said. “But please don't think you have understood. Please don't think you have understood *anything*, ever.” It was his last appearance in public before returning to Hawaii; he passed away just before the New Year.

**JAMES WESTCOTT WORKS AT AMO, THE THINK TANK AT OMA IN ROTTERDAM.**



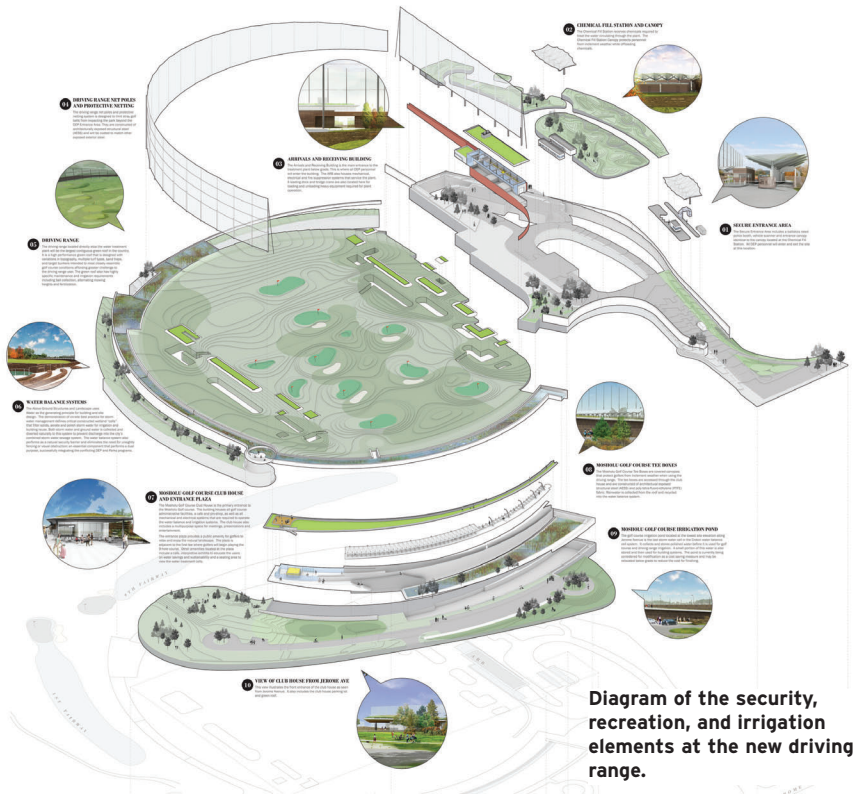


Diagram of the security, recreation, and irrigation elements at the new driving range.

COURTESY GRIMSHAW

**TEED UP** continued from front page it in Van Cortlandt Park. In the coming months, final aspects of the park design will be vetted at community board hearings while the Department of Design and Construction continues to oversee the construction of what will be the largest contiguous green roof in the nation.

Designed by Grimshaw, the filtration plant and park needed to balance complex infrastructure and a highly public parks program; intense security was also a factor. The project is being delivered in phases, starting with below-grade infrastructure for the plant and followed by surface work including a green-roofed driving range, the security entrance, and a chemical fill station.

The actual filtration plant was engineered in a joint venture between plant engineers Hazen and Sawyer, and AECOM. Grimshaw worked closely with the

Department of Environmental Protection for the most sensitive aspects underground. A security building with state-of-the-art 3-D X-ray machines will screen arrivals. The buildings for chemical deliveries are about the size of two 18-wheeler trucks. Four one-foot-thick security doors protect the interior. An impressive concrete pavilion processes workers and visitors going underground. A clubhouse and irrigation pond are also part of the plan.

The park design is akin to fitting a round peg atop a square hole. The plant is square, and the driving range is a grand circus that seems to screw down into the existing landscape. The driving range/rooftop includes turf conditions found on your average course, including undulating hills and sand traps. Nine to twelve inches of topsoil are layered over geoform mounding and drainage management

systems; only organic fertilizer will be used. While the public will be able to hit balls onto the grass and access the clubhouse, channels of water, like moats, will keep golfers off the green. No one except highly-vetted Parks employees will have access to the roof for maintenance.

The 100-foot depth of the plant creates a regional low that requires sub pumps to keep out groundwater from nearby wetlands and water runoff from the driving range. The circular moats that surround the site for security also store excess water. The moats are complemented by huge nets that keep golf balls in and interlopers out. The captured water is then used to irrigate Mosholu's 9-hole golf course. At Croton, the green roof is meant to send a message about responsible water management. **TS**



The site of the future driving range atop of the filtration plant.

TOM STOELKER

# SPIRAL BONDING



A staircase creates a community in a building that needs one. That's the philosophy behind the ornamental stair designed by **Mitchell | Giurgola Architects** for **NYU's newly renovated School of Continuing and Professional Studies**. Rising through a triple-height space that links classrooms and lounges, the inviting series of elliptically shaped treads and landings promotes a collaborative environment that lets students looking to learn and grow connect with mentors. Coupled with its new high-performance curtain wall enclosure, it has helped **7 East 12th Street** become a light-filled vertical campus within this prestigious university, encouraging students to climb to new heights with each step.

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Architect: Mitchell | Giurgola Architects  
Photographer: Jeff Goldberg/Esto



THE ARCHITECT'S NEWSPAPER FEBRUARY 15, 2012

# GATE EXPECTATIONS



Technology-based “smart classrooms” need smart buildings to be effective. **Westchester Community College’s Gateway Center**, designed by **Ennead Architects**, meets the challenge. Erected on the college’s Valhalla campus to aid new Americans in gaining essential skills for the technologically sophisticated workplace, its long-span steel trusses enable an array of spaces programmed for the dynamic exchange of ideas. More than an inspirational entryway for students preparing for 21st century careers, the **LEED Gold-certified building** is a demonstration of the college’s commitment to sustainability—a symbol that the campus is investing in the future in more ways than one.

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Architect: Ennead Architects  
Structural Engineer: Leslie E. Robertson Associates  
Photographer: Jeff Goldberg/Esto

### SPACE SMARTS continued from front page

The American proprietors, Andrew and Brook Bradbury, have just increased Hong Kong’s headcount by two. With their business partner, Charles Banks, the entrepreneurial team collaborated with Toronto-based Bruce Mau Design (BMD) to develop the concept for Amo Eno, whose name derives from ancient lingo for “love” and “wine.” Andrew Bradbury, a master sommelier, was also behind the wine bars 55 Degrees in Vegas and Clo in the Time Warner Center in New York. After the short-lived Clo faltered—something Bradbury attributes in part to New York City’s complex and slow-going permitting process—the couple began to look beyond the U.S. to China, where over the last few years a new wine market has blossomed. “There’s no tariff on wine coming in, getting a liquor license isn’t difficult, and the cost of doing business in Hong Kong is less—I can negotiate anything,” said Bradbury.

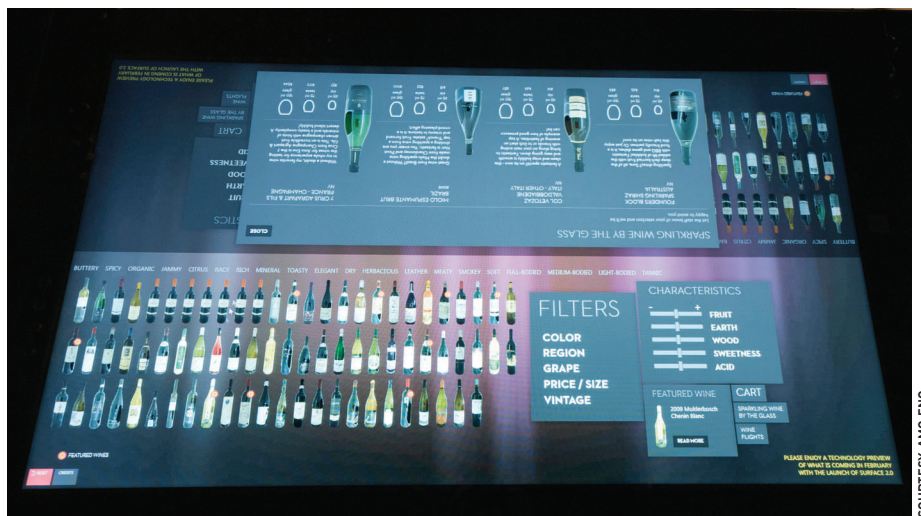
Wine connoisseurship is a status symbol in the booming Chinese economy, much like art collecting; and it’s common for collectors to display wine bottles in their homes like trophies rather than decanting and enjoying a prized vintage. Bradbury wanted to help change this by creating a casual environment where customers are encouraged to sample wine while also learning more about the product. Enter BMD, who worked with Amo Eno’s owners on establishing a brand identity that then became the driving force for the design of the 1,200-square-foot space. “We did the initial branding using a motion software program called Cinema 4D, so it was always about motion and light,” said BMD chief executive Hunter Tura of the evolution of the logo—two crossed wine bottles that

form the shape of a heart—into what Tura calls a “logoscape.”

Tura points to the most dramatic manifestation of the logo in the space, a playful chandelier created by acrylic tubes and set aglow with hidden LEDs. But the most fascinating fixture is surely the generous bar table: It’s embedded with an interactive touch screen powered by just-released Microsoft Surface 2.0 technology. Linking up to an encyclopedic amount of information on any given wine, the tabletop also recognizes the ID cards that Amo Eno will give to frequent customers, instantly pulling up a virtual version of their private cellar.

While nothing can beat the space-saving capacity of the table’s computer chip, the rest of Amo Eno comes close, thanks to smart space planning by New York-based architecture firm PARC Office. In the front room, 700 wine bottles hang cantilevered from a series of freestanding 6-foot-tall acrylic shelves (another 3,500 bottles are tucked away elsewhere in the store), and the rarest wines are sequestered on a temperature-controlled wall. A floor-to-ceiling wine storage case separates the front room from a private tasting room, and shoehorned in the back is a closet-sized kitchen that manages to produce restaurant-sized plates. Floors of bright white marble, a material less expensive than wood in China, make the space feel larger than it actually is, as do brushed metal panels that clad the walls and softly reflect light. But when passersby in the IFC mall look into Amo Eno, they won’t see wine glasses clinking but rather acrylic shelving filled with high-end wine tchotchkes. Maybe because it’s Hong Kong, the open expanse of plate-glass windows seem to have engendered a kind of horror vacui.

**MOLLY HEINTZ**



COURTESY AMO ENO



**Above: Detail of the interactive wine table’s display.  
Below: View of Amo Eno’s entrance in the IFC Mall.**

HARRY CHOI



CK UNDERWEAR SOHO



1200 NW NEW HAMPSHIRE AVE.



LONDON TERRACE APARTMENT



MIKIKO KIKUYAMA

ROCKET DOG STUDIO AND OFFICES



COURTESY JANSON GOLDSTEIN; LEFT: COURTESY ARX SOLUTIONS

Janson Goldstein, a 20-person firm in a loft studio on Varick Street, aims to be one of the most trusted retail designers in the country, and by its roster of clients, including Calvin Klein Underwear, Saks Fifth Avenue, and the Breakers in Palm Beach, it seems to be succeeding. The firm works in a highly collaborative manner with the various departments within fashion companies, from design to merchandising teams, trying to capture the essence of the brand—both its heritage and its future target market. “We like to have these working sessions with all the departments,” said principal Mark Janson. “It

creates a higher level of participation, and ultimately a better end result. It’s not design by committee—it’s getting everyone to articulate the problems we need to solve through design.”

In addition to the icons above, the firm is currently designing two new department stores for the Canadian luxury retailer Holt Renfrew and retooling the retail boutique Intermix, among other projects. “I think the reason we have so many of these clients and often work with them for years is that we really try to see the whole picture of who they are and who their customer is,” Janson said. For Saks, they

are re-conceiving the all-important ground-floor experience.

While retail has been a significant segment of the firm’s work for nearly 20 years, they have recently also completed hospitality and residential projects that they see as standouts in the evolution of the firm: the first Andaz hotel in Los Angeles and a penthouse apartment in New York’s historic London Terrace. “Even though the last three years have been difficult for everyone in architecture, we’ve seen some of our most significant projects come to fruition,” Janson said. **ALAN G. BRAKE**

CK UNDERWEAR SOHO  
NEW YORK, NEW YORK

The architects designed a retail system for Hong Kong to be installed in freestanding stores or within department stores, and it is being rolled out around the world, including in Soho, the first in the United States. The men’s products are stacked in vertical columns, while the women’s are hung in illuminated vitrines to showcase the more delicate and transparent materials. An accent wall of reflective stainless-steel tiles with indentations gives the space a kinetic feel, with ever-changing patterns of bounced light and distorted forms.

LONDON TERRACE APARTMENT  
NEW YORK, NEW YORK

To a penthouse with terraces on three sides, the firm added 15 pairs of French doors where once there had been mostly windows in this 2,600-square-foot apartment in Chelsea. “We wanted to bring a modern sensibility to this prewar apartment,” Janson said. In addition to the architecture, the firm worked with the owners—who are avid collectors—on the interior design, which balances modern and traditional elements. The living area is a warm, light color with a geometric patterned rug, while the library has darker walls appropriate for a more intimate feel.

1200 NW NEW HAMPSHIRE AVE.  
WASHINGTON, D.C.

Janson Goldstein was hired to add a ground-level retail or hospitality space to enliven the plaza of this mid-century office building. The glass volume features a triple-laminated mirror chrome frit on the upper panels of the street-level facade to add visual variety—during the day and at night—and to animate the space within. The lower panels are completely transparent. The firm is also redesigning the building’s lobby to give it a more contemporary, high-end look.

ROCKET DOG STUDIO AND OFFICES  
LOS ANGELES, CA

After designing a small New York space for Rocket Dog, a juniors and young women’s shoe company, the firm was asked to design a new 11,000-square-foot office, design studio, and showroom for the brand. While the product may be aimed at teenagers and younger women, the two-level studio and offices have a sophisticated neutral palette, including white oak throughout. Existing light wells will be converted into interior courtyards clad in teak with planters filled with bamboo.



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COURTESY RICHARD MEIER & PARTNERS

## UNVEILED

### MITIKAH TOWER

Richard Meier & Partners have released plans for Mitikah Office Tower, located in the Delegación Benito Juárez in Mexico City, as part of a mixed-use master plan designed by Pelli Clarke Pelli Architects and developed by by Mexico City-based IDEURBAN/IDCity. The site incorporates commercial, residential, hotel, and office space into the existing residential community; a retail plaza to the north and an elevated highway to the south flank the tower while its translucent base makes the lobby visible from all approaching angles.

At 34 stories, Mitikah

Office Tower will function as a visual transition between the commercial space of the development site and the highway and neighboring residential areas. The tower's facade is composed of curtain glass; its low thermal emissivity panels maximize natural daylight while reducing solar energy intake. The south- and east-facing facade wraps around the tower, creating, as design partner-in-charge Bernhard Karpf describes, "a modern interpretation of Aztec forms." Meier associate and project architect Ringo Offermann further explained that the history of Mexico City and geometric Aztec forms inspired the more sculptural southern facade of the tower,

which faces the property line, while the northern facade defers to the collection of buildings within the master plan.

On the 19<sup>th</sup> floor, an orb-like conference pavilion and sky garden carve out a void in the floors immediately above, covered by a narrow brise-soleil that hangs off the south facade. A restaurant and bar on the top floor will provide a destination for visitors and a six-story parking garage underneath accommodates parking for the rest of the site. This is Meier's third recent project underway in Mexico. **ML**

Architect: Richard Meier & Partners  
Client: IDEURBAN/IDCity  
Location: Mexico City, Mexico  
Completion: 2014

## AT DEADLINE

### REKINDLING THE FLAME

After nesting so well together at the 2010 Beijing Olympics, Herzog & de Meuron and Ai Wei Wei will collaborate again, this time at the Serpentine Gallery 2012 Pavilion set in the Olympic city of London. The new project goes deep, literally: by digging five feet into the park's soil, the team wants to uncover building remnants, such as telephone cables and former foundations, from pavilions past. In a statement, the 2012 trio compared themselves to "a team of archaeologists."

### BILLINGS VS. BUILDING

While the AIA Billings index offered a glimmer of hope by staying positive for the second month in a row, the New York Building Congress offered a here-and-now reality check. The congress reported that the \$13.8 billion spent on new construction that began in 2011 is down 31 percent from 2010's \$20 billion. Good Billings news might hint at an upswing for construction in the distant future, but AIA chief economist Kermit Baker cautioned "It's too early to be sure if we're in full recovery mode."

### PARK GETS NO GREEN

Hudson River Park seems to be languishing in the shadow of the High Line. *The New York Times* reports that the Hudson River Park Trust is falling short on cash for maintenance. Add to that a \$37 million lawsuit from anchor tenant, the Chelsea Piers, and the crumbling of the three-level Pier 40 and its popular athletic fields. Meanwhile, Friends of the High Line have raised more than half of the \$150 million needed to complete Section 3 of that park.



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THE ARCHITECT'S NEWSPAPER FEBRUARY 15, 2012



TOM STOELKER

# RIGHT-SIZING

The reality in retail for the past few decades has been a slow drain on Main Street as big-box stores siphon off shoppers leaving smaller venues to fend for themselves. Today the picture is even more complicated, with malls and mom-and-pop stores both struggling. With different agendas and tactics, government and developers are now both trying to shape retail in ways that will preserve urban character while growing the economy.

**Tom Stoelker grabs a shopping cart.**

To drive up Broadway in New York is to stream past armies of smiling muliculti faces projecting the images of self-satisfied cell phone users, happy drugstore customers, and shoppers on a tear. And that's not even the people on the sidewalk; it's the larger-than-life advertisements featured in the chain-store windows proliferating where once neighborhood hardware stores, boutiques, and grocers were the norm.

Main Street retailers have been in a protracted fight to the finish for years now, with big-box retailers and malls bearing much of the blame. Now Manhattan's mom-and-pop stores face the same destiny as the drugstore soda jerk as chain stores cannibalize two, three, and sometimes four or five consecutive small storefronts to satiate a need for more and more square footage. And then there are the banks, with Bank of America's blazing red blurring into TD Bank's emerald green, while Chase's blue glow blends with Citibank's cobalt. And this isn't even honky-tonk Broadway at Times Square; it's the Upper West Side. As signage and ads envelop entire storefronts, creating sidewalk-level billboards, they are gnawing to nubbins any remaining sense of neighborhood character.

Retailers—both large and small—are caught in a Catch-22. Today's urban customer wants small shops and a homespun product while demanding the convenience, variety, and price that only the chains can offer. Mom-and-pop stores have the right look but not the economy of means to succeed without governmental intervention in the form of zoning. Large-scale developers are trying



ALEX MACLEAN





TOM STOELKER

# RETAIL

to solve the problem by curating retail experiences to appear more local, and on occasion even subsidizing rents for smaller shops.

Last month, New York's Department of City Planning attempted to address the community concerns on the Upper West Side through frontage limits. "The goal is to preserve and restore multi-store frontages," City Planning's Laura Smith said at a crowded community meeting. "Banks deaden the streetscape." With its residential side streets, the Upper West Side relies on the north/south corridors of Broadway, Amsterdam, and Columbus for shopping. The proposed "enhanced commercial district" along Amsterdam and Columbus would require two store-fronts per 50-foot lot with no store exceeding 40 feet. While existing businesses would be grandfathered in, new banks would face the most stringent regulations, with a store frontage limited to 25 feet. How tenants expand beyond a minimum 35-foot depth is up to them. The intention is to encourage an upstairs or downstairs expansion rather than the current street-level proliferation.

Plenty of cities, indeed plenty of New York City neighborhoods, would envy the Upper West Side's problems with its 6 percent vacancy rate. Certain areas of the Bronx would welcome any banks and chain stores, if only they would come.

Retail regulation by government is taking hold elsewhere and in different shapes. In New Jersey, for example, government influence over retail is coming in the form of state funding and tax breaks for big developments. Two mega projects under construction took in huge influxes of public as well as private

capital. Both are using Vegas-style strategies to attract retail consumers, stressing the entertainment angles. The Revel casino in Atlantic City is a 6.2-million-square-foot retail behemoth that calls itself a "beachfront entertainment resort," and American Dream Meadowlands will be a 7.5-million-square-foot "retail entertainment complex," not a mall. Both ventures were on their deathbeds until the state stepped in last summer. Revel got \$261 million to complete its \$2.4 billion project and American Dream got \$350 million in tax breaks for its \$3.7 billion project.

The website of the American Dream touts the need "to capture consumer disposable income throughout all types of economic cycles [...] as a world-scale tourist magnet." Revel, however, has reached out to regional foodies by bringing in a host of culinary talent from New York, Washington, and New York.

But across major cities in North America, retail regulations vary widely. San Francisco arguably has some of the most restrictive laws limiting retail uses, despite the fact that the zoning of interiors can stir up issues of free speech, as well as state and federal jurisdiction. (A handy ruling from the California Supreme Court does say that states can use zoning to regulate for aesthetic reasons.) The San Francisco law limits "formula retail stores" in "noncommercial districts," which is to say it limits chain stores from expanding into residential neighborhoods. If a store has more than ten stores nationally, it's considered a formula retail store. Even Pet Food Express, a locally owned holistic pet food store, faced push back.

"The local merchants love it," San Francisco planning director

John Rahaim said of the code. "But some areas are looking for more activity and some chambers of commerce are saying why not loosen up." Rahaim clearly has a love/hate relationship with the measure, saying that cities considering such controls should approach it with their eyes wide open. "Part of the issue is that San Francisco tries to regulate everything," he said. "I think it works because it has kept character and scale, but you can put in some controls without an absolute hammer."

At the other end of the spectrum is Toronto. Rollin Stanley, currently the planning director of Montgomery County, Maryland, spent more than twenty years at the Toronto city planning department, much of it spent on contemplating public experience on the street. He prefers the sidewalk observations of urbanist William "Holly" Whyte, whose counterintuitive studies found that people actually gravitate toward sidewalk logjams. Stanley said sometimes the best approach to zoning for retail is to take no action at all. He pointed to the haphazard growth of commercial districts in Toronto's immigrant communities. "You can hardly walk through Chinatown, but that's what's wonderful about it," he said.

"In Toronto things will evolve, the fronts will change. The best are a real hodgepodge: Victorian row houses with the ugly box on top. That is really dynamic—we never could've planned for that."

Philadelphia is attempting to walk a fine line with a spanking new zoning law passed in December; it addresses concerns with facade details but shies away from the kind of limitations being applied in New York for fear that they would

**Opposite, top and below:** Retail repetition on Manhattan's Upper West Side; Arrowhead Towne Center mall in Glendale, AZ; **Above:** Fashion chains on Bleeker Street; **Below:** Milk on sale at Target.



TOM STOELKER

discourage reviving empty storefronts. Their new zoning law focuses instead on facade articulation and street lines.

Back in New York, developers are taking a carefully curated approach to cater to the estimated 10 million yearly tourists expected at the World Trade Center (WTC). There, about 635,000 square feet of retail will be connected within the immediate vicinity of the project. WTC's retailer, Westfield Group, is holding their cards close, but Brookfield Properties' vice president of leasing David Cheikin indicated that their \$250 million renovation of the World Financial Center by Pelli Clarke Pelli Architects will attempt to achieve the best of both worlds, mixing luxury with local. Cheikin

said the company hopes to place "the no-name designer next to the big names." With fashion facing the World Trade Center side of the complex, locavorish delights will spill out into cafes on the Hudson River side. What Mario Batali did for Italy through Eataly, Brookfield hopes to do for New York by offering Finger Lake wines, North Fork veggies, and Hudson Valley cheeses.

It's not an exact science. Sometimes even seemingly successful local formulas like Grand Central's Food Hall and restaurants—an example of great retail curating by a government agency, the MTA—welcome the attractive force of an established national brand. In November, Apple



THE ARCHITECT'S NEWSPAPER FEBRUARY 15, 2012



TOM STOELKER

Clockwise from the top: Aisles and aisles at Target, Riverdale, Bronx; Pelli Clarke Pelli's renovation of the retail spaces at the World Financial Center; American Dream Meadowlands, formerly Xanadu, now under construction; Rendering of retail at MTA's Fulton St. Transit Station.

replaced the steakhouse Métrazur with a 23,000-square-foot showroom. The computer giant paid \$5 million to get the restaurant to skedaddle and then wrangled a \$180-per-square-foot deal from the MTA—less than the going rate of \$200 square feet. Unlike other Grand Central retailers, Apple will not share any portion of its revenue with the MTA. This didn't exactly sit well with established tenants. After a spate of bad press, the MTA announced that it would be seeking someone else to take over leasing 200,000 square feet of retail at the new Grimshaw-designed Fulton Transit Center near the World Trade Center, emphasizing the agency's desire to concentrate on running transit not shops.

Mixing it up makes sense at every scale. Brooklyn College professor Sharon Zukin, author of *Naked City: The Death and Life of Authentic Urban Places*, notes that

in the urban retail economy, some people shop for price and others shop for the aesthetics of the experience, but most do both. "I'll buy Tylenol at Duane Reade and most of my food at Union Square," she said. "Our lives take advantage of the different kinds of consumption spaces." Zukin is a big fan of the Upper West Side initiative, arguing that zoning is one of the few elements available in the government's arsenal to foster diversity. She also believes that landmark districts now play an unwitting role. "Historic preservation has risen as a tool of social purpose even though it was certainly not by design," she said. "It's a default strategy since we don't have policy that controls uses."

One of the main concerns about zoning for diversity is that a formulaic approach could actually create a homogenizing effect. "That's what Broadway has lost on the Upper West Side," said Zukin.

"A homogenized look, whether it's old or new, is not good. New Yorkers thrive on the jagged edges. The hand-lettered sign next to the modern plate glass is what attracts people."

It's been exactly 50 years since urban activist Jane Jacobs

described the sidewalk ballet in front of her home on Hudson Street in Greenwich Village. Developers from Seattle to New York are now trying to replicate her notions of mixed-used community while zoning departments from San Francisco to Toronto try to preserve the ones that are left. Jacobs wrote that neighborhood vitality was due in part to the trust between retailers and their neighbors: "It grows out of people stopping by the bar for a beer, getting advice from the grocer, and giving advice to the newsstand man, comparing opinions with other customers at the bakery..."

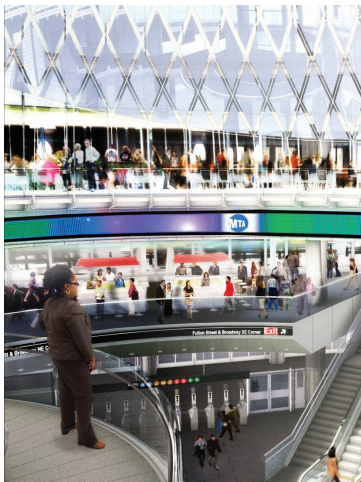
Just a block or so from where Jane Jacobs wrote her seminal book, designer Marc Jacobs, no relation, is now holding court. The designer fills four storefronts on Bleeker Street and two more outposts sit on streets nearby. Ralph Lauren grabbed another four storefronts. High-end clothing chains take up the rest of the block,

on this, the city's latest fashion strip. The classic Village storefronts seem almost cynically preserved, like Jane Jacobs in quotation marks. On a recent unseasonably warm January night, the sidewalks were clogged with tourists. Pin spots delicately lit the haute goods. As visitors popped in and out of the narrow storefronts, few exchanges were made. Conversations with shopkeepers were limited to the product. No advice was given, none was offered, and the locals were few.

**TOM STOELKER IS THE ASSISTANT EDITOR OF AN.**



COURTESY BROOKFIELD



COURTESY MTA



BRAD MILLER



# COVER-UPS

NEW CEILINGS THAT DON'T JUST HIDE THE WORKS, BUT ALSO ADD ACOUSTICS AND EASY RECONFIGURATION TO HIGH PERFORMANCE. BY JENNIFER K. GORSCHÉ



1



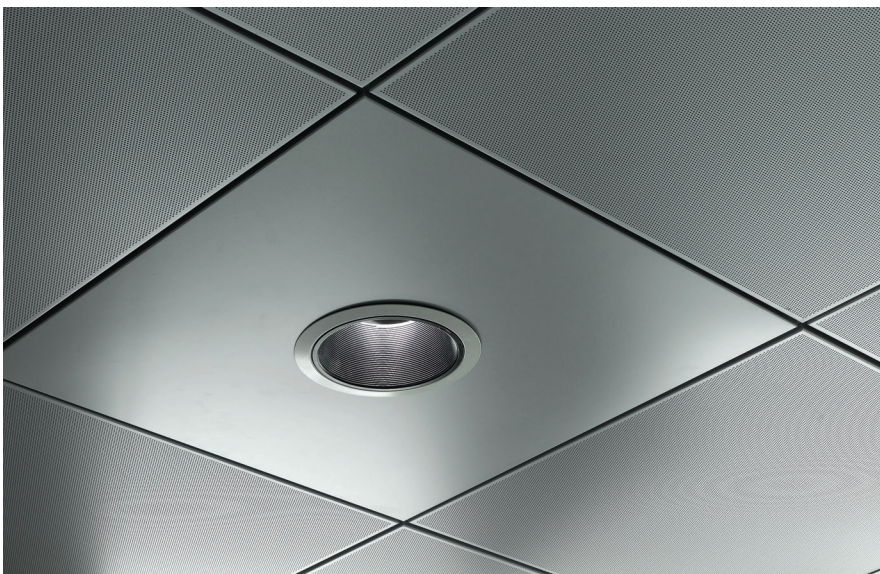
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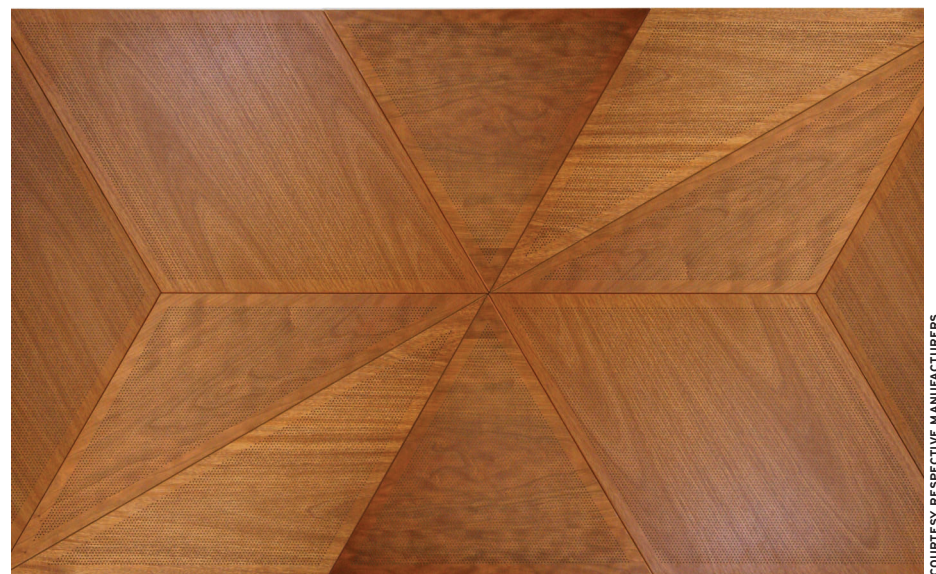
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6



5

COURTESY RESPECTIVE MANUFACTURERS

## 1 SONO PANEL HIGHTOWER GROUP

Designed by Swedish design firm Claesson Koivisto Rune, HighTower's Sono panel is manufactured from bentwood birch profiles (available finished or unfinished) over a black stained wood frame and recyclable polyester fiber. Rated for Class C sound absorption, the 24-by-48-inch panels are typically used for vertical applications but can be attached to suspended ceilings with additional hardware. [www.hightoweraccess.com](http://www.hightoweraccess.com)

## 2 WOVIN WALL ACOUSTIC MOOV ACOUSTIC

Ideal for covering ceilings and walls, Wovin Wall Acoustic's modular construction allows colors and configurations to be changed frequently. The system is available in the United States through 3form with a range of resin and wood veneer finishes. Its woven construction allows it to absorb mid-range acoustic frequencies. The new felt-covered system, Moov Acoustic, offers even higher sound absorption. [www.wovinwall.com](http://www.wovinwall.com)

## 3 INTEGRATED CEILINGS AND WALLS ARMSTRONG

Armstrong now offers ceiling and wall systems with continuous transitions between vertical and horizontal components. The new options allow designers to create 90-degree and curved designs with ten of the company's product lines, including SoundScapes Shapes and Soundsoak walls. The new transitional elements enable enhanced acoustical performance while concealing acoustical infill material behind panels. [www.armstrong.com/wallsandceilings](http://www.armstrong.com/wallsandceilings)

## 4 ECOPHON MASTER SOLO S CERTAINTEED

CertainTeed's new Ecophon Master Solo S suspended ceiling panel is manufactured from 75 percent recycled high-density fiberglass. Rated for Class A sound absorption, the panels can be suspended in a variety of configurations and easily integrated with light fixtures. The visible surface is finished with Akutex FT, a finish offering 85 percent light reflectivity and 99 percent light diffusion for more natural light distribution throughout interiors. [www.certainteed.com](http://www.certainteed.com)

## 5 MICROPERF PANELS CEILINGS PLUS

Ceilings Plus recently introduced its new Microperf capabilities thanks to BIM-driven fabrication equipment that can perforate more than 7,000 holes per minute in a customizable range of sizes, shapes, and patterns. When installed on ceilings, micro-perforations appear almost invisible but provide enough open area to work effectively with acoustical insulation. Pictured: Tessellations panel with Microperf. [www.ceilingplus.com](http://www.ceilingplus.com)

## 6 GLADIUS PANEL HUNTER DOUGLAS CONTRACT

The Hunter Douglas Gladius panel-and-grid system is designed to create an extremely flat ceiling surface with an installation system that allows panels to "stab" into the grid and snap into place. Panels are made with more than 70 percent recycled content and are available in a number of finishes and perforation patterns to meet various noise reduction coefficients. [www.hunterdouglascontract.com](http://www.hunterdouglascontract.com)



FEBRUARY

WEDNESDAY 15  
**LECTURE**  
**AA Bronson**  
**AMT Visiting Artist Lecture Series**  
6:00 p.m.  
Anna-Maria and Stephen Kellen Auditorium  
Sheila C. Johnson Design Center  
66 Fifth Ave.  
www.newschool.edu/parsons

**SYMPOSIUM**  
**Beyond Shelter: Architecture and Human Dignity**  
**Marie J. Aquilino, Michael Murphy, and Maggie Stephenson**  
7:00 p.m.  
Scholastic Auditorium  
557 Broadway  
www.archleague.org

THURSDAY 16  
**LECTURE**  
**William Baker Burj Khalifa: A New Paradigm**  
6:30 p.m.  
Hastings Hall  
Yale School of Architecture  
180 York St., New Haven, CT  
architecture.yale.edu

**EVENTS**  
**AN/Metals in Construction 2012 Facade Conference**  
8:00 a.m.  
McGraw-Hill Auditorium  
1221 Avenue of the Americas  
www.archpaper.com

**Spotlight On: SUPERFRONT**  
7:00 p.m.  
Van Alen Books  
30 West 22nd St.  
www.vanalen.org

FRIDAY 17  
**SYMPOSIUM**  
**Clog: Apple**  
7:00 p.m.  
Van Alen Books  
30 West 22nd St.  
www.vanalen.org

**EVENT**  
**Metals in Construction 2012 Digital Workshops**  
9:00 a.m.  
The Architect's Newspaper and the Digital Fabrication Alliance  
144 West 14th St.  
www.archpaper.com

MONDAY 20  
**FILM**  
**Urbanized**  
**With Director/Producer Gary Hustwit**  
6:30 p.m.  
Yale School of Architecture  
Hastings Hall  
180 York St., New Haven, CT  
architecture.yale.edu

TUESDAY 21  
**LECTURES**  
**Moshe Safdie**  
**On Invention and Fitness**  
6:30 p.m.  
Gund Hall  
Harvard GSD  
48 Quincy St., Cambridge, MA  
gsd.harvard.edu

**Cecilia Martinez**  
**UN-Habitat: Sustainable Urban Development**  
1:15 p.m.  
Avery Hall  
Columbia GSAPP  
1172 Amsterdam Ave.  
arch.columbia.edu

WEDNESDAY 22  
**LECTURE**  
**Doug Ashford: AMT Visiting Artist Lecture Series**  
6:00 p.m.  
Kellen Auditorium  
Johnson Design Center  
Parsons The New School  
66 Fifth Ave.  
www.newschool.edu/parsons

**EXHIBITION OPENING**  
**Kahn in Rome**  
**Piazza Campidoglio**  
6:00 p.m.  
Kroiz Gallery  
Architectural Archives  
220 South 34th St.  
Philadelphia, PA  
www.design.upenn.edu

THURSDAY 23  
**LECTURES**  
**Uneasy Alliance: Designing a Dialogue between New and Old**  
6:30 p.m.  
Sciame Auditorium  
CUNY Spitzer School of Architecture  
141 Convent Ave.  
ccny.cuny.edu/ssa

**Eve Blau: Transparency and Architecture**  
6:30 p.m.  
Hastings Hall  
Yale School of Architecture  
180 York St., New Haven, CT  
architecture.yale.edu

**Paula Scher**  
5:30 p.m.  
Meyerson Hall  
Penn School of Design  
210 South 34th St.  
Philadelphia, PA  
www.design.upenn.edu

**SYMPOSIUM**  
**Technology Platform Session: Design Technologies as Agents of Change**  
6:30 p.m.  
Gund Hall  
Harvard GSD  
48 Quincy St.  
Cambridge, MA  
gsd.harvard.edu

FRIDAY 24  
**FILM**  
**Iraq Film Series**  
**About Baghdad**  
(Sinan Antoon, 2004)  
6:30 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

SATURDAY 25  
**EXHIBITION OPENING**  
**Columns and Stories: News Paper Spires**  
The Skyscraper Museum  
39 Battery Pl.  
www.skyscraper.org

TUESDAY 28  
**LECTURES**  
**Jeffrey Lowe**  
**Philanthropy & Neighborhood Planning**  
1:15 p.m.  
Avery Hall  
Columbia GSAPP  
1172 Amsterdam Ave.  
arch.columbia.edu

**Richard Sennett**  
**The Architecture of Cooperation**  
6:30 p.m.  
Gund Hall  
Harvard GSD  
48 Quincy St.  
Cambridge, MA  
www.gsd.harvard.edu

**Jiminez Lai**  
**Cartoonish Architecture**  
6:30 p.m.  
DCrit Department  
School of Visual Arts  
136 West 21st St.  
www.dcrit.sva.edu (RSVP)

WEDNESDAY 29  
**LECTURES**  
**Mickalene Thomas**  
**AMT Visiting Artist Lecture Series**  
6:00 p.m.  
Anna-Maria and Stephen Kellen Auditorium  
Sheila C. Johnson Design Center  
Parsons The New School  
66 Fifth Ave.  
www.newschool.edu/parsons

**Kathryn Gustafson**  
**Being Local When You're Not**  
6:30 p.m.  
Gund Hall  
Harvard GSD  
48 Quincy St.  
Cambridge, MA  
www.gsd.harvard.edu

MARCH

THURSDAY 1  
**LECTURE**  
**Theoharis David**  
**Built Ideas**  
6:00 p.m.  
Higgins Hall  
61 St. James Pl.  
Brooklyn, NY  
www.pratt.edu

FRIDAY 2  
**EVENT**  
**Emerging Voices 5468796 architecture; INABA**  
7:00 p.m.  
Rose Auditorium  
The Cooper Union  
41 Cooper Sq.  
www.archleague.org

MONDAY 5  
**LECTURES**  
**Ted Ngai**  
**Ecophysiological Architecture**  
5:45 p.m.  
Weston Lecture Hall  
College of Architecture & Design  
New Jersey Institute of Technology  
666-323 Martin Luther King Jr. Blvd., Newark, NJ  
www.njit.edu

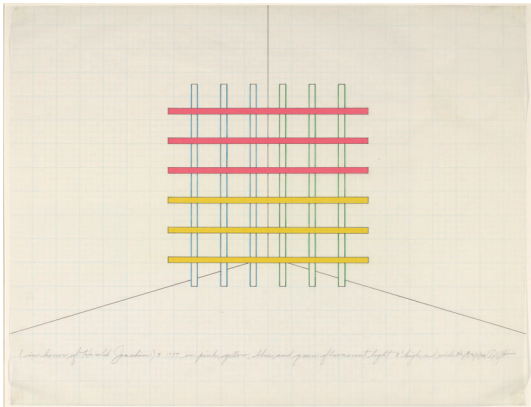
**Rem Koolhaas**  
6:30 p.m.  
Gund Hall  
Harvard GSD  
48 Quincy St.  
Cambridge, MA  
www.gsd.harvard.edu



LUKA FINEISEN

**LUKA FINEISEN:**  
**PHASE TRANSITIONS**  
Hosfelt Gallery  
531 West 36th St.  
Through March 31

“Phase transition” refers to the transformation of a thermodynamic system from one state of matter to another. German artist Luka Fineisen explores these shifts by framing the moment of transformation from one condition to another; she sculpts dynamic systems, the final work of art being the system's realization of potential. In this way, even sculptures that appear static, such as *Bubbles* (above, 2010), draw attention to the temporality of material—this is not plastic, but a material in search of its form. This will be Fineisen's first solo exhibition in the United States.



COURTESY MORGAN LIBRARY

**DAN FLAVIN:**  
**DRAWING**  
The Morgan Library & Museum  
225 Madison Ave.  
Opens February 17

The Morgan Library & Museum will exhibit for the first time the drawings of Dan Flavin, ranging from early abstract expressionist watercolors to studies for installations to modern and classic works from his personal collection. While he is known for his fluorescent light installations, Flavin was an avid draftsman; he developed compositions with ink and colored pencil on graph paper. Striking in their sparseness, his more representational sketches of landscapes, sailboats, and portraits have minimalist and calligraphic qualities that harken to the Japanese drawings in his collection. Two of Flavin's major light installations will also be installed in the gallery.

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**KEY NOTE SPEAKER** **PATRIK SCHUMACHER** Director, Zaha Hadid Architects

Day 2: Friday, February 17, 2012 9AM-6PM Pratt Manhattan Campus, New York, NY

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# FELLOW TRAVELER

Edward Durell Stone: *A Son's Untold Story of a Legendary Architect*  
Hicks Stone, Rizzoli, \$85



United States Embassy, New Delhi, India (1960).

COURTESY EDWARD STONE ARCHIVES

With characteristically caustic wit, the late critic Herbert Muschamp summarized Edward Durell Stone's career with the epitaph "from bar to grill," thus linking his ultimately successful battle with alcoholism to the ornament associated with his later work by fans and detractors alike.

For Muschamp, it was a putdown expressed paradoxically, given his evident respect for a career underappreciated and needlessly, even foolishly, unexamined. This sentiment was crystallized in one of Muschamp's more memorable riffs in *The New York Times* about Stone's Gallery of Modern Art for Huntington Hartford as a gay haven vis-à-vis the Landmark

Commission's indefensible refusal to place the Venetian-decorated modern building on its calendar for consideration. Go check your coat on the basement level of the now-residing Museum of Arts and Design for a thrilling glimpse of Stone's eviscerated design intent, at least for the interior finishes.

Evisceration comes to mind as well in reading this fine, overdue biography that is disguised as a memoir with a misleading subtitle and its hint of a son's insider tell-all. This history as roman à clef is eccentric in assiduously denying all traces of the younger Mr. Stone—so much so that it's a sort of guessing game as to where Hicks falls in order

of birth. It is never "my mother" but "his second wife" or "my stepbrother" but "his oldest son."

*Edward Durell Stone: A Son's Untold Story* is primarily a chronological narrative of a formerly famous architect who ranked, in the mid-20<sup>th</sup> century, as one of America's brightest design lights, as boldly testified by a March 31, 1958, *TIME* magazine cover citing commissions for the American embassy in New Delhi, the United States pavilion for the Brussels World's Fair, and the National Cultural Center (soon rechristened the John F. Kennedy Center for the Performing Arts). All this achieved in spite of his having no degree

but rather a rigorous Beaux Arts training enriched by travel abroad sponsored by the prestigious Rotch fellowship. Not bad for a young man from Arkansas whose family has seen its best days come and go.

The book examines what is, in the architect author's view, a great sweep of design history as a divergence between an organic American modernist vocabulary hatched from Art Moderne—as evidenced by Stone's original building for the Museum of Modern Art—and the European International Style hegemony favored by Alfred Barr, Henry-Russell Hitchcock, and the young Philip Johnson that had so rapidly taken over **continued on page 18**

# FIRST MEASURE

Raimund Abraham and the Austrian Cultural Forum New York  
Edited by Andreas Stadler and Andres Lepik, Hatje Cantz Verlag, \$45

Many thorny obstacles remain to be confronted in summarizing Raimund Abraham and his work. And this slim volume is one of the earliest to hazard a reckoning. With its darkly dramatic cover, it seems oddly small-scale—as if a model of a coffee table book. But unlike its larger, sleeker cousin, this publication is a collection of short essays and interviews cobbled together—each of interest, yet never melding into a whole. Nonetheless, one can commend the impulse and the ambition.

It opens with the story of the cultural center by Andres Lepik, architectural historian and curator and Andreas Stadler, who has been director of the center since 2007. They provide a brief account of the forum's expansion made possible, more or less, by Abraham's architecture from a gathering place for Austrian émigrés into a noteworthy venue for contemporary arts.

Lepik's biography of the architect, appropriately entitled "Against the Tide," manages to give a sense of Abraham's history in a short space, encompassing many years from his early research and drawings to his major architectural projects. Lepik's chronicle sets the stage and prepares us for the essential section of the book: Raimund Abraham in conversation with Gerald Matt, on September 8, 2009. Here is the most compelling segment of the book, because the text proves keenly revelatory for understanding the building's sources. Coming upon the architect's voice amid the historical material is moving, particularly in light of his tragic early death. Matt, who is currently director of the Kunsthalle in Vienna, elicits Abraham's characteristically terse eloquence as he leads us to the fundamental concepts that permeate his work, from his early publication,

*Elementare Architektur* (1963), through his built projects, and specifically the Austrian Cultural Forum. Abraham asserts: "I've never been a utopian thinker. For me, everything is real." In reading his words, one doesn't sense that he has contrived a language to describe or justify his work but rather one begins to fathom the intensely personal way he found of realizing—or rendering tangible—his notions, whether as drawing or structure. The conversation touches upon the use of the term "radical" in relation to his work: "What I mean by radical is the ability to offer resistance to what is obvious. And we live in an obvious time.... In any case, you just have to regard yourself as your own opponent, which is what we are anyway." Here we see set in high relief the forces that impel his work and perhaps his life, for it is his antagonistic posture that seems a consistent thread running through his entire production and determining his vision.

Lebbeus Woods' short essay offers further insights into both building and architect. He writes about the architect's public persona: "The idea of authenticity, which issues from an individual's self-conscious uniqueness, was at the core of his philosophy. This demand for authenticity made him, in many people's



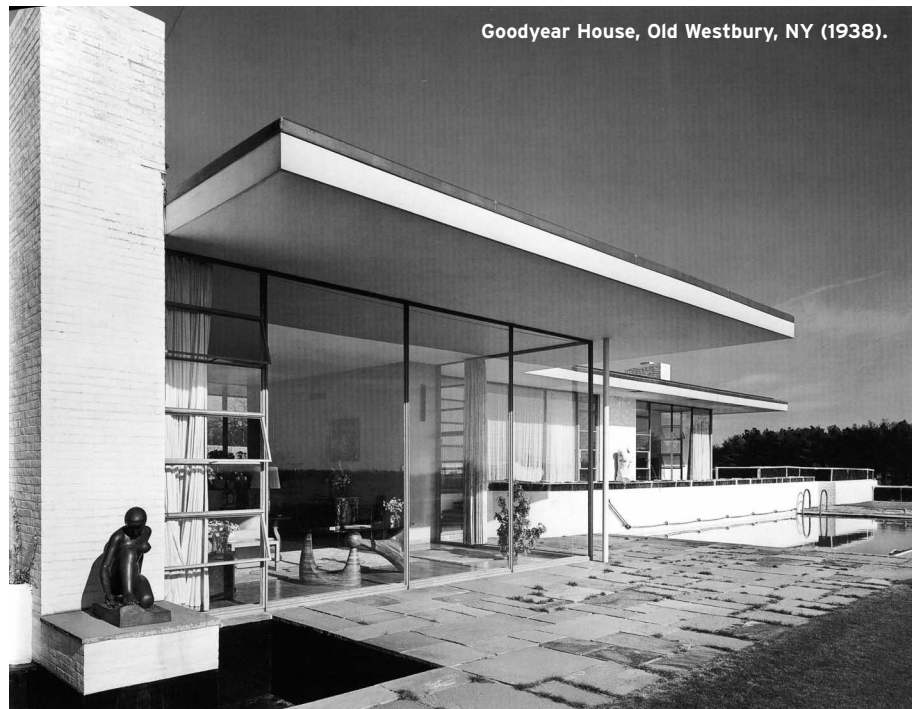
Above: North facade of the Austrian Cultural Forum, New York City (2002).

ROBERT POLLORI

eyes, an overly severe critic." Here Woods transcends the image to grapple with the more complex nature of the interior man and his work: "To grasp **continued on page 18**



THE ARCHITECT'S NEWSPAPER FEBRUARY 15, 2012



Goodyear House, Old Westbury, NY (1938).

EZRA STOLLER/ESTO

**FELLOW TRAVELER** continued from page 17 in critical discourse if less in practice. The argument is an old chestnut but duly invigorated here as passed through the prism of Stone's desultory yet finally fecund career, even as it declined in its last years. The architect's end is a woeful combination of unmanageable growth on two coasts, a lifelong aversion to professional partners, personal problems crowned by a "toxic" third marriage following an embittering divorce from the second (spoiler alert: Hicks's mother), and changing tastes. Fueling them all was an ever-shriller elite denunciation

of emerging postmodernism (ultimately today's modernism), expanded by technologies that made ornament and pattern affordable in new materials that are accepted as authentic, even when formally of classical precedent.

Author Stone never shies from the gossip of patron skirmishes (the Henry Luces and the Dallas Grafts), politics, and internecine battles for credit starting from the get-go with Stone's auspicious debut assignment for the ornamentation—inside and out—of Radio City Music Hall. But the author only goes there when it is germane to his central

biographical enterprise.

Absent in this volume is any trace of the *Mommie Dearest* peekaboos and self-reflection as found in Alan Lapidus's *Everything by Design* (St. Martin's Press, 2007), about a famous but flawed father. Likewise there is nothing of a personal quest as so widely celebrated in the 2003 documentary *My Architect: A Son's Journey*, by Nathaniel Kahn, about his search to understand his legendary if scoundrel-behaving dad, Louis.

The swiftly dispatched mention of a contemptuous relationship limited to the foreword and epilogue only serves to reinforce what Hicks Stone sees as an almost urgent need to record and persuasively celebrate a body of work now, when such a record is still possible. He sees it as his duty to be an insightful interpreter to the broader design community rather than to his father, which lends implicit poignancy to what is otherwise a fine, straightforward account. Indeed such urgency impelling Hicks leads to the biggest criticism, which is only one of format. Large, lush illustrations, both archival and new, along with blueprints and ephemera, make the underlying biographical text a bit unwieldy.

But finally it does not matter as there were many jobs to be done in filling this historical void. The author's apparently suppressed emotions lend narrative force and encourage reconsideration of a recent past that contributed so much to the built environment we still inhabit. In sum, don't let the grills of prior scholarship block your view. A bravely self-abnegating son bears witness and all gain from it.

**PAUL GUNTHER IS PRESIDENT OF THE INSTITUTE OF CLASSICAL ARCHITECTURE & ART.**

**FIRST MEASURE** continued from page 17

Abraham's aspiration and achievement, it is necessary to understand that he was a humanist who, in his discourse and concepts, put the human condition at the forefront of his concerns." Woods thus suggests how one might achieve a profound understanding of the building and "the difficult nature of originality," as he constructs a solid platform from which to survey Abraham's entire architectural production.

The brief exchange between the authors and British architect Kenneth Frampton addresses specific design issues. Frampton identifies Abrahams' signature in the structure, his "mask-like axial form." And finally, the book provides an exquisitely sensitive photographic survey that helps us understand the structure from plan to final edifice. Some of the shots appear to be the typically elegant views found in an architectural presentation, while others give real insight into the way one experiences the building. The focus on specific moments—the way light filters into a brief passage in a stairwell, for example—reveals the powerful attention to detail, from the tiniest of elements to the general plan. The many photographs from the inside looking out also convey a sense of the building within the surrounding city, as aspect that figured significantly into Abraham's original concept.

While unwieldy as book, Raimund Abraham and the Austrian Cultural Forum New York proves a valuable record of the architect and this project while we await a comprehensive monograph on his life and work. **NANCY GOLDRING IS AN ARTIST AND WRITER BASED IN NEW YORK.**

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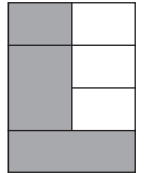
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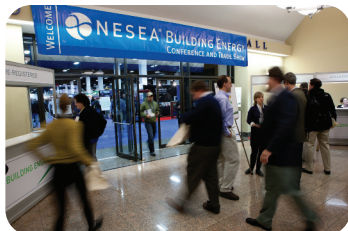
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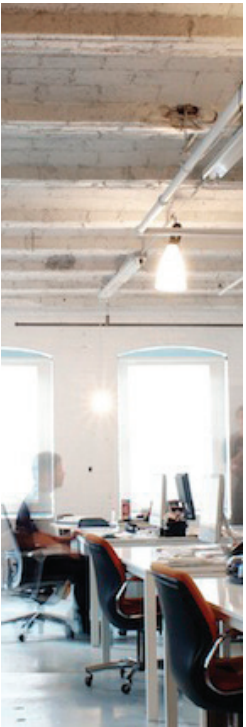
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## MIAMI'S NEW URBANIST EXPERIMENT

On February 9, Elizabeth Plater-Zyberk, the grande dame of New Urbanism, presented Miami 21, the first New Urbanist zoning code to be adopted by a major American city, at the AIA Center for Architecture in New York. Written by Plater-Zyberk, this form-based code was approved by the City of Miami in 2009. Miami has officially been New Urbanist—a theoretical Seaside on steroids—for the last three years. As mapped out by Miami 21, the citywide transformation away from automobiles and air-conditioned bubbles will take decades and will depend on Miami's traditional boom-and-bust cycle of growth to accomplish this massive undertaking. It is an imperfect experiment with significant obstacles for the city, but there's little doubt that it will work, and that it already has.

New Urbanism was born in Miami, at the hands of the city-planning duo Ms. Plater-Zyberk and her husband Andres Duany, and preached to the world by way of the University of Miami School of Architecture, where she is dean. Duany Plater-Zyberk's (DPZ) most famous works of New Urbanism are out of town, but their presence in the city has always been felt to some extent.

DPZ designed the island community of Aqua in Miami Beach, and master planned some of the city's older areas. New Urbanism-esque projects appeared by other architects as well, including the Midtown Miami development, CocoWalk,

and Mary Brickell Village. Most were malls trying to function like cities, to varying degrees of success and abject failure. But while New Urbanism was achieving its early victories in Seaside and other picture-perfect small towns in the middle of nowhere, it gave us the reasons why our old pedestrian areas—places that never quite gave way to the car simply because many tourists come without one—worked so well. South Beach and Coconut Grove were still great for the same reasons they'd always been. And now they were seen as prototypes for the future city. Miami 21 challenges New Urbanism's suburban reputation and tests its effectiveness on the scale of a real city.

South Florida seems to have finally developed an urban passion, just in time for Miami 21. That desire for civic beauty is exemplified by such projects as Grand Central Park, an unlikely case of a nightclub owner founding a nonprofit organization for the creation of a park on leased land across the street from his venue. Enthusiasm for the park's long-term success is high; with its great access to mass transit and proximity to downtown, and massive new developments expected nearby, it puts a particularly urban twist on New Urbanism.

A few blocks away from Grand Central Park, Biscayne Boulevard, one of Miami's principal streets, was given an early taste and test of Miami 21, years before the

rest of the city. By negotiating with developers of a series of new condo towers being built during the last boom on the strip, planners were able to steer redevelopment, creating a new pedestrian district in Miami in a matter of years.

The Boulevard's transformation is far from complete. Here you see a thoroughfare halfway through a seismic shift, leading a city with even farther to go. Condo towers shot up, with parking garages concealed behind live/work spaces, double-height lofts, and street level retail, often shaded under sidewalk arcades. Porte cocheres are gone, and lobby entrances are now primarily pedestrian.

Biscayne Boulevard is still a mishmash, with plenty of older auto-oriented buildings and some vacant lots disrupting the continuity. Density, although high where the towers are, is still spotty. And if you're going any farther than a few blocks, driving is still the easiest choice. Since each building sits on a massive garage, parking is readily available.

Therein lies one of the ironies of Miami 21. The code is not complete. Miami 21 is stymied by the fact that it is not a code for a complete city, but only for its zoning. Miami's lack of quality mass transit is one of the city's worst obstacles to growth, and yet transportation planning was firmly beyond their jurisdiction. The long battle to enact the code also led to compromises and conformity on such matters as

parking requirements. Although made far less obtrusive and visible in the Miami 21 code—by hiding them behind a layer of residential, retail, or other uses, and limiting driveways of single family houses to the width of one car—parking garages face no actual reduction in required capacity from the previous code. Transportation, whether by car, Metrorail (Miami's subways are elevated, because a high water table makes tunneling problematic), or bus, is an unresolved issue for Miami 21. Density and walkability require mass transit, and there is substantial public support for rail expansion in Miami, but mismanagement and cost increases have practically halted the transit system's growth.

It seems that city planners are not active enough in pushing people away from cars or toward anything else. If the city is going to lessen its dependency on private cars, the Metrorail must be massively expanded, and travel times must improve. A new rail spur, off the single Metrorail line, is now connecting Miami's downtown with the airport and adding commuter rail to the Florida East Coast (FEC) tracks has been debated for the last ten years, but Miami's lack of a coordinated plan to improve mass transit is a critical flaw in its development and probably the biggest threat to Miami 21's city-wide success. Complete New Urbanism includes good mass transit. Miami 21 does not.

The Miami Marlins ballpark is

a new iconic—and huge—public building that doesn't live up to Miami 21. Opening this year, it is a jumbo palazzo that is dripping in the kind of flashy luxury common in Miami (a private box behind the bullpen has a swimming pool, for the right price) but is practically hostile to its urban context. Metrorail is more than a mile away, parking garages loom ominously over neighborhood streets, and the building is out of scale and context with its low-density working-class neighborhood.

The strength of Miami 21 is not in big moves, like rail lines, or iconic public buildings. Miami 21's power is urban infill, density, and the vitality of the pedestrian experience at the neighborhood level. Whether or not you can take the train to get across town, you'll be able to walk to get groceries, run an errand, enjoy the company of other people, or, invoking a South Florida cliché, to have a Cuban coffee and *pastelito*. The strength of Miami 21 is in human things, like the Publix grocery store under construction at the new towers on Biscayne Boulevard. A cafe and other retail add a variety of sidewalk amenities, and the parking is on the roof.

The last big building boom ended a few years ago, but Miami is about to have a second act. Between now and 2020 the city of Miami will probably change tremendously. A new elevated rail line will connect downtown with the airport, Amtrak, and commuter rail. The old FEC tracks, which pass through the heart of the city, may finally be restored to passenger service. New parks, including Grand Central Park, Museum Park, the Brickell Green Space, and the Flatiron Park, will open. A \$600 million tunnel will connect downtown with the Port of Miami, by passing under Biscayne Bay and the port's main shipping channel. And \$10 billion in new construction is planned within 20 blocks of downtown Miami, most likely including two mega casinos, a tower about the height of the Chrysler Building, and two major museums.

In the middle of the Great Recession, Miami is entering a construction boom comparable to the condo blitz of the last decade. Much of this construction has already started, and some of it is nearing completion. Some will never happen. The storm of new construction in the city's heart is a great thing for Miami 21, and it means we will see the effects of the code rather quickly. It's a substantial beginning and an experiment that is nowhere near an end.

**SEAN MCCAUGHAN IS A MIAMI-BASED DESIGN WRITER AND AUTHOR OF THE BLOG SUNTANNEDMUMFORD.COM.**



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